

YAMAHA

DMR8

DIGITAL MIXER/RECORDER

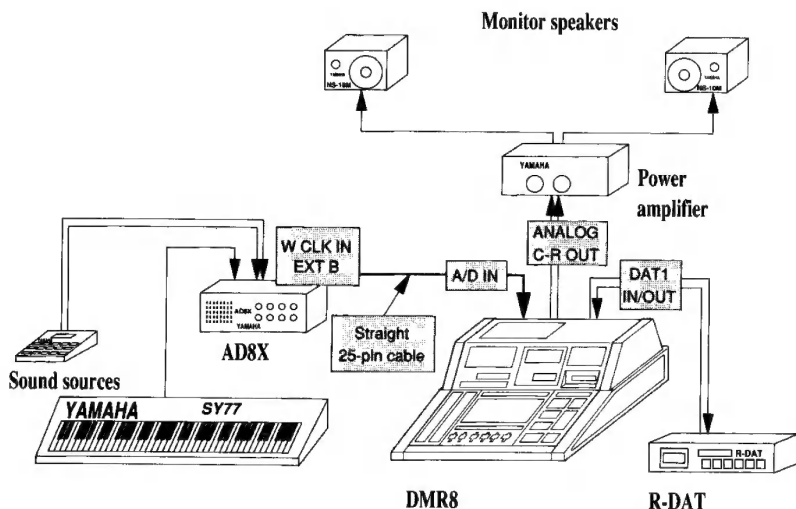
Getting Started

Getting Started with your DMR8

This quick guide is intended to help you get "up and running" very quickly. In this guide, you will learn about the basic principles of the DMR8: recording, overdubbing, punch-ins and automated mixdown. In addition, you will learn about the operational principles of the DMR8, the monitoring system, and the use of the internal effects.

This guide is not a substitute for the operational manual. However, it may raise points that you wish to explore further using the manual, and furthermore, once you have worked through this guide, ideas presented in the manual will probably make more sense. In any case, after you have used this guide, we recommend that you read at least the first two sections of the manual to give yourself more operational background on the DMR8.

What you will need





This first session assumes that you will be using a stereo drum machine to lay down one stereo pair of tracks and another line level instrument (say a mono keyboard) which you will use to lay down another track at a later time. If you do not have access to these instruments, you can use pre-recorded sources (music and sound FX).

Since the DMR8 cannot accept analog signals directly, it is necessary to use an A/D converter (the Yamaha AD8X 8-channel AD converter). This accepts line-level balanced inputs through XLR connections. Without an AD8X you cannot proceed further. Microphone level signals will require a microphone pre-amplifier such as the Yamaha HA8 8-channel microphone pre-amplifier. It is assumed that you will be mixing to DAT, using coaxial digital connections on the DAT machine.

Finally, you will need either a power amplifier and pair of reference monitor speakers (preferred), or a pair of reference headphones. This is not a complete list of the connections possible to and from the DMR8 — for instance, the mixdown can be performed to an AES/EBU format digital recorder, or to an analog recorder. However, this “skeleton” line-up allows you to work easily with the minimum of connections.

How this guide is organized

Follow the instructions in this guide in order. In this way, you will find a logical order of doing things. Of course, since recording is more of an art than a science, there is no “right” order of doing things — but in the case of using an unfamiliar piece of equipment, it is probably easier if you follow someone else’s previously-charted course first of all.

Keys that you should press on the DMR8 are shown in the following way: **MIXDOWN** . Up- and down-arrow keys (sometimes used as increment and decrement) are shown as  and .

Every so often in the text, there will be a “check panel” so that you can confirm that everything is as it should be, or if we feel that there is a special need for you to check a point. These will appear as follows:



The numeric LED should stop flashing when you press **RECALL** .

or, if a screen display is being shown for checking:



FORMAT	REC+PLAY
>TOOnly	COMPLETE NO

(1) Unpacking

First, check that you have the following included in the packing with the DMR8:

1	x	DMR8 main unit
1	x	25-pin-25-pin straight cable ("JAE" connector) - (A-D8X → DMR8)
1	x	25-pin-25-pin crossed cable ("DDK" connector) - (DMR8 ↔ DMR8)
1	x	15-pin control cable
1	x	8-pin DIN cable (DMR8 ↔ SPX1000/DEQ7/DMP7D)
10	x	M20P tapes
1	x	MCD64 RAM card
1	x	DMR8 soft cover
1	x	M20CL head cleaning tape

a) Unpacking the DMR8

GET SOMEONE TO HELP YOU UNPACK THE DMR8! The DMR8 weighs over 30kg (66lbs), and is quite bulky. For your own sake, and that of the DMR8, do not attempt to unpack and install the DMR8 by yourself.

PREPARE A LANDING-SITE Make sure that there is a sufficiently strong and stable level surface on which the DMR8 can be sited. There should be sufficient space not only for the DMR8, but also for ventilation on all sides except the front. The DMR8 should not be placed directly under a shelf - ventilation is needed on the top as well. You will need to access the rear panel, so make sure that you can reach it without too much trouble. Place the DMR8 on its intended site.

b) Unpacking the AD8X

INSTALL THE AD8X For now, the AD8X is best placed on a flat surface (not the top of the DMR8, as this needs to be kept clear for cooling purposes). Do not put anything on top of the AD8X, as it

gets warm in operation. The AD8X can also be rack-mounted. In this case, remove the feet, and allow a 3U space in your rack, as a 1U space is required above the AD8X for ventilation.

CONNECT SOURCES TO THE AD8X Use XLR connectors to connect your sources to the AD8X (unbalanced sources may be used, though you may want to use a DI box between the drum machine/synthesizer and the AD8X).

MAKE THE POWER CONNECTIONS Both the DMR8 and the AD8X need AC power. Make sure that your power supply matches the voltage requirements on the back of the DMR8 and the AD8X. Use the usual commonsense rules when choosing the power supply - avoid putting these units on the same circuit as devices which generate large transients (refrigerators, copiers, etc). Both the DMR8 and the AD8X should be grounded (earthed). **DO NOT SWITCH ON YET!**

(2)Connections

For the suggested setup, without DI boxes, you will need the following cables:

Sources → AD8X	3 x 1/4" phone-to-XLR(male)
AD8X → DMR8	1 x straight 25-pin cable (supplied)
DMR8 → monitor amp	2 x XLR(female)-to-amp
DMR8 ↔ DAT	2 x phono-to-phono (RCA-to-RCA)

It is assumed that your monitor amplifier and speakers are already connected.

a) Connect sources (drum machine + keyboard)

Connect the stereo OUTS of the drum machine to inputs 1 and 2 of the AD8X. If you are using a stereo keyboard, connect only the MONO (usually L) output to input 3 of the AD8X.



The AD8X uses balanced inputs, with pin1=ground, pin2=hot, pin3=cold.

b) Connect the DMR8 to the AD8X

Use the straight 25-pin cable to connect the AD8X CLK IN EXT B connector to the DMR8 A/D IN/OUT connector. Switch the EMPHASIS switch on the rear panel of the AD8X to OFF, and the MODE to EXT B.



The DMR8 is supplied with two 25-pin cables; a "straight" and a "crossed". For connection of the DMR8 to the AD8X, the straight cable fitted with the "JAE" connector must be used.

c) Connect the control room monitoring system



The DMR8 uses balanced outputs, with pin1=ground , pin2=hot ,pin3=cold.

Connect the two ANALOG C-R OUT XLR connectors of the DMR8 to the appropriate inputs on your monitor amplifier.

d) Connect the DAT mastering machine

Connect the phono (RCA) DAT 1 OUT connector on the DMR8 to the coaxial digital IN of the DAT recorder, and the coaxial digital OUT of the DAT recorder to the phono (RCA) DAT 1 IN of the DMR8. Set the selector on your DAT so that it will record and play back through the coaxial connections. Most DAT machines automatically take their sampling frequency from the frequency of the digital input. If yours does not, make sure the sampling frequency is set to 48kHz (the default sampling frequency of the DMR8).

e) Turning on the system

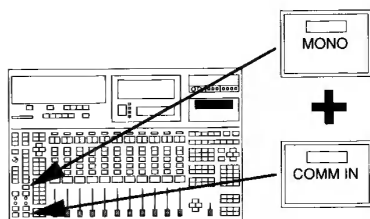
The usual rule applies when powering up: move from input to output. In this case, this means the order is: (1) keyboard and drum machine, (2) AD8X, (3) DMR8 and (4) power amplifier.

When turning on the DMR8 **this time only**, hold down the **COMM IN** and **MONO** keys while turning on the power (the switch is on the rear panel). This will initialize all memories and parameters of the DMR8. If the machine you are using is a rented machine, or if it has been demonstrated prior to you using it, this will make sure that you are not left with anyone else's settings, and this guide will be easier to follow (since it has been based on the default settings).

The AD8X has a power switch on the front panel.



This initialization procedure should only be used when you are sure that the internal memories, etc in the DMR8 can be erased. In normal working, simply turn on the DMR8.



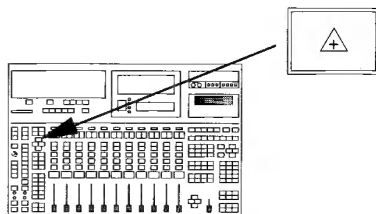
After initialization, the C-R monitor **COMM IN**, **DIM** and **MONO** keys will be on (lit). Turn off the **MONO** and **COMM IN** keys (turning off **COMM IN** will turn off **DIM** automatically).

If you ever have to turn the DMR8 on and off again, allow about 5 seconds between turning off and turning on. This allows the circuitry time to reset itself.


(3) Format the RAM card

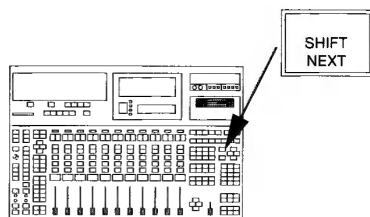
Take the card out of its box and plastic bag, and insert it in the card slot, so that row of small contact holes along one short edge goes in first, and the YAMAHA name is on top.

Press the MEMORY  key:



F1 - 2 ALL prot:OFF
WARNING!! WRONG ID CARD



Press the  key.
This is a very important key in
the operation of the DMR8, so
remember its position.



Now press the  once again:



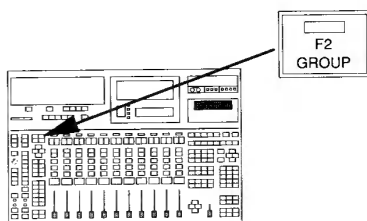
MEMORY CARD INITIALIZE
are you sure ?

Yes, you are sure you want to initialize the card, so press the  key to the right of . The memory card will be initialized, and the display will show "start", followed by three hyphens at intervals, and then "end".

(4) Play source - check levels

Now start the drum machine playing through channels 1 and 2 on your AD8X. Adjust the gain controls on the AD8X so that the sound is "hot", but not moving into the red "CLIP" segment (digital clipping is not a pleasant sound).

Now press the MEMORY FUNCTION **(F2)** key:



F2- 2 GROUP prot:OFF
EQ - 2: NO MEMORY

Now press the MEMORY **(↓)** key (a little below the **(F2)** key) four times, until the number "30" is blinking in the LED display. Now press the MEMORY **(RECALL)** key (on the right of the cursor diamond).



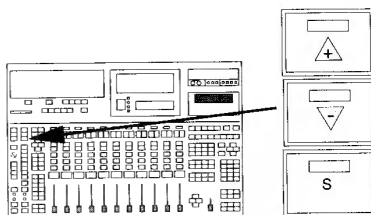
The number "30" will stop flashing, and the 10th fader will move up to the nominal position.

Now adjust the channel levels of 1 and 2 by bringing faders 1 and 2 up gradually, until the meters are "cooking", but not in the red.

(5) Assign tracks

Using the green soft keys, input channels can be assigned to tracks.

Press the green **(S)** key and then press the green **(↑)** key.

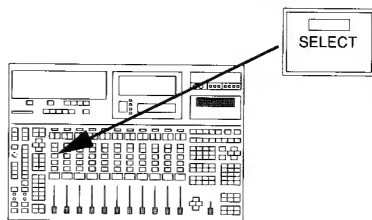


The main display will show a graphic representation of an 8x8 mixer's assignment buttons:

>•-	-•-	--	--	--	--	--	--	--	N12
↓---	---	=•-	=•-	---	---	---	---	S---	A34
1--	2--	3--	4--	5•-	6•-	7--	8--	U--	M56
---	---	---	---	---	---	=•-	=•-	B--	E78

Use the eight soft keys (marked (S1) through (S8) in green, below the tape transport on the top right of the front panel) and the channel (SELECT) keys to assign channels to tracks. What we want to end up with is the assignment of channels 1 and 2 to tracks 1 and 2.

Channel 1 should be selected.
If it is not, select it, using channel 1's (SELECT) key.



The (S1) key is now lit, showing channel 1 is assigned to track 1. Now press (S2) (it will light) so that channel 1 is assigned to track 2 as well.

Press channel 2's (SELECT) key, and notice that (S2) is lit. Press (S1), so that now, both (S1) and (S2) are lit.

Turn off all other channel-track assignments by pressing the appropriate channel (SELECT) keys (3 through 8) and turning off any soft keys which are lit.



At the end of this operation, the main display should look like:

>••	••	--	--	--	--	--	--	--	N12
↓---	---	---	---	---	---	---	---	S---	A34
1--	2--	3--	4--	5--	6--	7--	8--	U--	M56
---	---	---	---	---	---	---	---	B--	E78

Press the green (S) key to return the main display to its normal state.

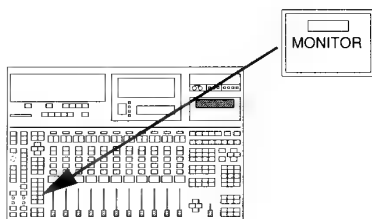
(6) Set up C-R monitoring levels

On channels 1 and 2, press the appropriate pan keys so that channel 1 is panned left and channel 2 is panned right.



The PAN LEDs at the top of each channel give you an indication of the current pan position of each channel.

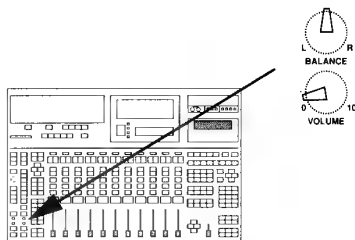
Now press the **MONITOR** key which will enable you to set up the C-R monitoring levels.



The FADER STATUS indicator above the LED program number will change from CH (red) to MONITOR (green).

Now use faders 1 and 2 to adjust the monitoring levels for tracks 1 and 2. Use the PAN keys of these tracks to position the tracks in the stereo image. Fader 10 controls the overall buss level.

The volume and balance of the C-R output can be adjusted using the rotary controls.



These controls will not affect the output to headphones. Use the rotary control on the rear panel to adjust the volume of the headphone output.

The **DIM** key (latching) under these controls allows you to dim the C-R output by 26dB (this applies to headphones as well).

(7) Format tape - TOC

You should now insert the tape. Put in the tape, window upwards, with the words "YAMAHA METAL PARTICLE TAPE M20P" facing you (the side with the yellow write-protect tabs should go in last). Insert the tape halfway, and the DMR8 will take over (similar to inserting a video cassette).

As the tape is threaded past the heads, a "count-down" display will show you how many seconds are left till you can use the DMR8 (counting down from 5 seconds).

The screen will now show:



FORMAT	REC+PLAY
>TOConly	COMPLETE NO

Press **(PLAY)** while holding down the **(REC)** key. The display will change to show "TAPE FORMATTING..." and will timestripe the first 35 seconds of tape. When this has been done, the tape will rewind to the "00:00:25.00" mark - the autolocation point which has been automatically set by the DMR8.

(8) Recording the first two tracks

You are now ready to start recording. Press the **(PLAY)** key, and while holding it down, press the **(REC)** key. The timecode will start being recorded with a value following the time already on tape.



The red REC indicators for all tracks above the meters (including the timecode and AUX tracks) will light up, indicating that you are recording.

Start the drum machine. You will see the appropriate meters indicate signal levels. When you have finished recording the tracks, stop the tape (use the **(STOP/PAUSE)** key).

INDEX NO.1	INC↑
INT 30	00:00:28.12

As the tape is moving, you may record an index mark at any given point, by pressing the **(↑)** key. The index number displayed in the top line will increment by one (up to 15).

(9) Rewind and playback

To return to the point where you started recording, use the **(REHE)** key. Press this once and the tape will rewind to the point.

You can press **(PLAY)** while the DMR8 is rewinding the tape, and playback will start when the DMR8 reaches the beginning of the take.



This way of using the **(REHE)** key also applies if you are not happy with the take. Stop the tape and press **(REHE)** (don't press **(PLAY)** while the tape is rewinding). If you hold **(REHE)** down for about more than half a second, the tape will locate to a point 4 seconds before the start of the take.

You can also rewind to a previously-recorded index mark. Press **(REW)**, and while holding it down, press **(STOP)** for the number of index marks to which you want to move. The example below will take you back two index marks from index mark 3 (to number 1):



Time Code	00:01:54.04
INDEX NO. 3	→ -2

Use the faders in **(MONITOR)** mode to adjust the level of the playback. As playback progresses, the index markers previously recorded will be shown in the bottom line of the subdisplay:

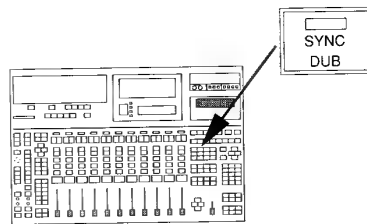


Time Code	01:12:45.21
Memory <ID 2>	00:00:25.00

(10) Recording extra tracks

If you are happy with the basic rhythm track, you are now ready to start adding the keyboard part. The keyboard should be already connected to input 3 of the AD8X.

Press the **(SYNC DUB)** mode key to put the DMR8 into SYNC DUB mode.

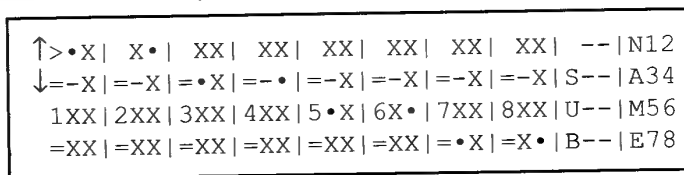


The track RDY lights will go out.

Select the track on which you want to record. Press the green **(S)** key, and then the green **SOFT MENU (↑)** key. To select track 3 for recording (we'll assign channel 3 to track 3), press the **(S3)** key (aka **(COPY)**) below the tape transport. The "----" symbol will be replaced by something like "**(□)**", showing that track 3 is armed for recording (the RDY indicator above the meters will light).



The next step is to assign channel 3 to track 3. From the "REC TRACK SELECT" soft key menu, press the green **(↑)** key again to get to the track assignment menu. The main display will show:



In this display, a "-" indicates a track armed for recording, a "X" shows a track which has not been selected for recording, and a "•" shows the assignment of a channel to track(s). The position of the triangular cursor ">" may differ from the display above, depending on the last channel **(SELECT)** ed.

(**SELECT**) channel 1, and turn off the assignment to track 1 (**S1**). Repeat the process for all channel/track assignments except channel and track 3, using the channel (**SELECT**) keys and the keys (**S1**) through (**S8**), so that the display looks like:

```

↑>XX| XX| XX| XX| XX| XX| XX| XX| --|N12
↓=-X|=-X|=*X|=-X|=-X|=-X|=-X|=-X|S--|A34
 1XX|2XX|3XX|4XX|5XX|6XX|7XX|8XX|U--|M56
 =XX|=XX|=XX|=XX|=XX|=XX|=XX|=XX|B--|E78

```

Now adjust the level of the keyboard going into the AD8X, and adjust the track input level using fader 3 in (**CH FADER**) mode. The (**REHE**) key comes in handy in this mode, too. Press the (**PLAY**) key, and while holding it down, press the (**REHE**) key.



The red REC LED above track 3's RDY light will start to flash, indicating that this is a rehearsal.

Put the faders into (**MONITOR**) mode, and bring up fader 3 (track 3 to C-R) so that you have an acceptable balance between the two drum tracks and the new keyboard track.

When you're happy with the balance, stop the tape and press (**REHE**) (try holding it down for about a second to give you the preroll).

Now record the keyboard part. Press the (**PLAY**) key and press the (**REC**) key.



Track 3's red LED will light steadily.

When you're reasonably happy with this, stop the tape and press (**REHE**) to rewind the tape to the beginning of the take. Don't worry about perfection at this stage - the next section deals with punching in and out.

While the tape is rewinding, press the (**PLAY**) key, so that the tape will replay when it reaches the beginning of the take.

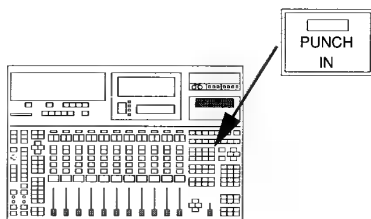
Sit back and listen, adjusting levels (in (**MONITOR**) mode) as necessary. Unless you've played your keyboard part perfectly,

you'll probably want to correct a few mistakes, which leads us to the use of punch-in.

(11) Punch-ins

Automated punch-in and punch-out facilities make it easy to correct recording mistakes on the DMR8.

Press the **(PUNCH IN)** mode key to put the DMR8 into PUNCH IN mode.



PUNCH IN TASK
CONTINUE from SYNC DUB ↑

This means that you can keep the same channel and track names and assignments as in SYNC DUB. Press the ASSIGN.EDIT (↑) key to get the following display.



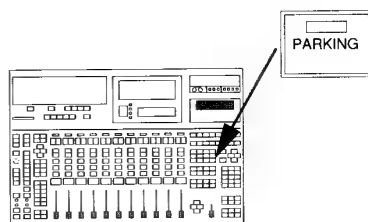
>•MANU -AUTO 00:03:00:21
00:00:00.00 00:00:00.00

Change the position of the dot from MANU to AUTO by pressing (↑) again. Press the **(PLAY)** key and note the cursor at the bottom of the screen. As the tape is playing, hold down **(PLAY)** and press **(REHE)** at the point you want to punch in. This time will be registered, and the cursor will move to the second time on the bottom line of the display.

To adjust what you hear, use the faders in **(MONITOR)** mode, and to adjust input levels (if necessary), use the faders in **(CH FADER)** mode.

At the point you want to punch out, press **(PLAY)** on its own. The time will be memorized and after a post-roll of a few seconds, the DMR8 will rewind to a pre-roll position.

If you make a mistake in the punch-in times, wait until the tape has stopped, and then press the **(PARKING)** key (the light on the key will go out).



Use the **(←)** and **(→)** keys to move the triangular cursor before the start or end times, and the **(↑)** and **(↓)** keys to “nudge” the times, a frame at a time. Alternatively, use the **(CLEAR)** key followed by **(ENTER)** (at the top of the number keypad), and reset the punch-in and punch-out times in real time, as described above. Remember that the DMR8 will autolocate to a pre-roll time when you punch out with the **(PLAY)** key - there is no need for you to stop the tape and manually rewind.

To rehearse the punch-in, press **(PLAY)** and **(REHE)** together. The tape will pre-roll (if it is not pre-rolled already), crossfade to and from the input signal at the punch points, and perform a post-roll. The pre- and postroll times are user-settable, but the DMR8 defaults are perfectly usable in most circumstances.



The red REC indicators above the meters will start flashing in rehearsal, and go out when the punch-out time is reached.

Once again, if you want to adjust the punch-in/punch-out times, follow either of the procedures described above. To listen to the new punch settings, simply press **(PLAY)** and **(REHE)** again. Record your punch-in by pressing **(PLAY)** and **(REC)** together. Since the DMR8 performs digital crossfading at punch points, the joins will be seamless.



The red REC indicators above the meters will start flashing before the punch-in point, light steadily when this point is reached, and go out when the punch-out time is reached.

The tape will rewind, and you can hear your recorded punch by pressing **(PLAY)**. Repeat the process until you are happy with the takes.

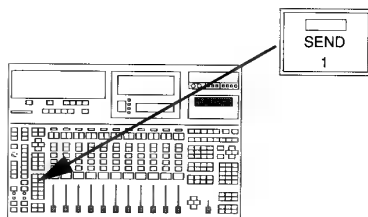
(12) Mixdown

Now you're ready to start mixing. Press **MIXDOWN**. The console configuration will change. Now the faders will be in **CH FADER** mode, and faders 1 through 8 will control the track levels sent to the control room monitors (after all, in mixdown mode, there isn't the need for a separate control room monitor mix). Play back your recording, and experiment with adjusting the levels until you are happy with the process.

(13) Adding effects

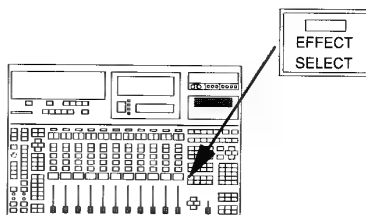
Since the recording went onto tape "dry", it may be a good idea to liven things up a bit using effects. Press the **SEND 1** key.

Press the **SEND 1** mode key to put the faders into the 1st send and return mode.



The **SEND LED** (orange) of the **FADER STATUS** group by the 2-digit memory LED will light.

Press the **EFFECT SELECT** key to start selecting the effect on send 1.



Use the **↑** and **↓** **PARAMETER** keys under the **EFFECT SELECT** key to select the effect you want (we'll use effect 5 - REV 4 PLATE), and confirm your selection by pressing the **→** key (**EFFECT RECALL**).

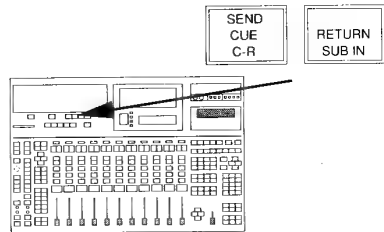


The effect number in the main display enclosed in square brackets will stop flashing when you press **EFFECT RECALL**.

Use faders 1, 2 and 3 to control the track send levels, fader 10 to control the effect send level, and fader 9 to control the effect return level.

You can monitor the send or return signal levels by pressing the appropriate METER SELECT key (either

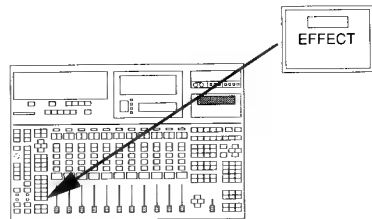
SEND CUE C-R or **RETURN SUB IN**).



The green LED at the top of the right meter block will change to the appropriate setting.

Edit the effect's parameters by pressing the **EFFECT PARAM** key (next to the **EFFECT SELECT** key).

Now press the **EFFECT** FADER CONTROL key.



The bottom line of the main display will now show abbreviations of the effect parameters which can be edited using faders 1 through 9 (in this reverberation program, fader 10 has no effect).

```
>1.REV TIME = 1.8s  2.HIGH = 0.7
 3.DIFFUSION = 5    4.INI DLY= 10.0ms
    EFFECT 1 REV 4 PLATE
RVT HIG DIF IND HPF LPF ERB RVD DEN ---
```

Moving a fader will change the value of the appropriate parameter. If the name and value of the parameter are not displayed on the top two lines of the main display when the fader is first moved, the display will change to show the affected parameter. Moving fader 5, for example, will change the main display to the following:

```

>5.HPF FRQ.= 50 Hz  6.LPF FRQ.= 10kHz
 7.ER/REV BAL = 50%  8.REV DLY = 13.4ms
    EFFECT 1 REV 4 PLATE
RVT HIG DIF IND HPF LPF ERB RVD DEN ---

```

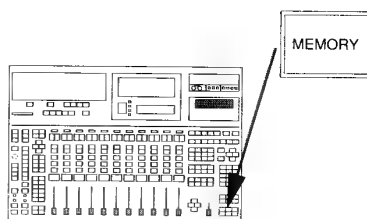
You can, of course, alter the effect parameters while the tape is playing, to hear the effect of your changes on the mix, but if you want to alter the send and return levels, you must switch between **(SEND 1)** and **(EFFECT)** FADER CONTROL modes. When you've finished altering the parameters of the effect, press the **(CH FADER)** key, so that the faders control track levels.

(14) Automix

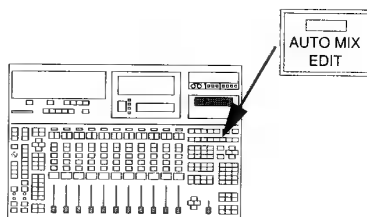
The DMR8 allows you to store the mixer settings as they change in real time, and to replay them dynamically, providing you with automated mixing facilities.

To access these facilities, rewind the tape to the start of your recording.

Now press the **(MEMORY)** key. This is not, strictly speaking, part of the automix function, but it will make your work a little easier, as all you have to do to return to the same place is to press the **(LOCATE)** key next to the **(MEMORY)** key.



Now press the **(AUTOMIX EDIT)** key (aka **(S6)**).





```

AMix MODE          FREE99%
*REC  PLAY  EDIT  SAVE

```

Press the ASSIGN.EDIT (↑) key in order to select recording of automix data. Make sure the faders are in (CH FADER) mode, so that you can record the fader movements. Now press (PLAY) and move the faders as you want. As you do this, the amount of automix memory available (shown on the top line of the subdisplay) will change.

You can change the fader control mode while you are recording to one of the effect sends, for example, so that you can add reverb to selected tracks in particular sections of the mix.

When you stop the tape, you will be asked whether the fader movements you have made are valid (ie, are they to be stored in memory for future replay). If you're happy with them, press (↑), otherwise press (↓). In either case, press (LOCATE) to return to your starting point.

If you want to redo the mix, simply press (PLAY) and repeat the process until you're happy with the mix.

If you want to replay the mix, make sure the tape is stopped, and press (AUTOMIX EDIT) (aka (S6)) once again. Press the (→) key, so that the screen looks like:



```

AMix MODE          FREE92%
REC *PLAY  EDIT  SAVE

```

Now press the (↑) key to select the play mode, and then the (SHIFT NEXT) key to get to this screen:



```

AMix PLAY C1-- D-----
PLAY DATA _--  -----

```

Press (↑) to select the most recent "C" (current) memory for playback, which will always be number 1.



```

AMix PLAY C1-- D-----
PLAY DATA o--  -----

```

Press (PLAY) to replay the tape and the automix data. The faders will replay the movements you recorded, synchronized to timecode.

Rerecord the mix and replay it as often as you like.



You must always select AUTOMIX RECORD for the (AUTOMIX EDIT) menu to record, and AUTOMIX PLAY to playback. If you do not do this, the DMR8 will stay in the previous mode.

You can manually override the automix playback of selected channels by pressing the channel's (EDIT) key (above the fader). The last mix you recorded will always be C1, the one before that will be C2, and the one before that will be C3.

For details on editing and copying automix data, see the main manual.

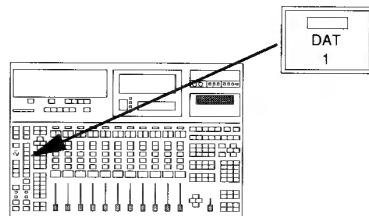
(15) Mastering

When you have the mix set up to your satisfaction, rewind the DMR8 tape to the start point of your piece, and put your DAT machine into record-pause (or the equivalent). Play the DMR8 tape, and check that the signal is going into the DAT at a reasonable level.

Use the MASTER fader to adjust levels if necessary (pressing the MASTER (EDIT) key to allow you to adjust the master level in automix play).

Locate the DMR8 tape and the DAT tape to appropriate positions, and start recording on the DAT and replaying on the DMR8.

When you've finished recording, rewind both tapes, and listen to the DAT master through the DMR8 by pressing (DAT 1) .

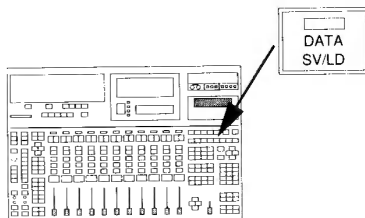


The C-R monitor VOLUME and BALANCE controls will work when monitoring the DAT signal. To listen to the DMR8 tape again, press the (PGM) key (at the bottom of the strip containing (DAT 1)).

(16) Save on card

The automix data can be stored on card for future reference.

Press **(DATA SV/LD)**, to obtain the following screen:



```
DATA SAVE/LOAD
>SAVE  LOAD  DEL  COPY
```

Press **(SHIFT NEXT)**, and press the **(→)** key so that the cursor is under the "C" following "AMix":



```
SAVE DMR*CARD  u27%:f99%
SETUP >AMix:C—
```

The number following the "u" indicates how much automix memory has been used in the "C" locations. This will vary according to your mix.

Press **(SHIFT NEXT)** again to get a confirmatory message, and press **(↑)** to store the three "C" memories to card. The screen will then show that you have come to the end of this series of menus. Loading data back from card is obviously very similar, except that "LOAD" is selected in the first screen, rather than "SAVE".

Automix and other data may also be stored to tape in the TOC area. For full details, consult the manual.

(17) Eject and OFF

The last thing to do after your session is to rewind the tape, eject it, label it (if you're proud enough of your efforts to want to archive it), and power down the DMR8.

There will be a power-down "thump" from the DMR8, so switch off the AD8X, monitor amplifier and DAT, and take the master fader of the DMR8 down to * (lowest level) before turning off.

When you switch off the DMR8, it will not switch off immediately, but a message will appear in the main display for a few seconds before the power finally goes off.

You've now completed your first session with the DMR8, covering the basics of operation. You should now know your way round the basic controls reasonably well, and have an idea of the capabilities of the machine.

More advanced features are, of course, covered in the main manual. We don't expect you to read this from cover to cover, but we do expect you to keep it in a handy place where you can refer to it when necessary.